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ABSTRACT

This unit, designed for grades 9-12, includes a teacher's guide and 30 accompanying slides. Teachers don't need special knowledge of Japanese history; sufficient background information is provided. The activities can be adapted for other grade levels. The unit is intended for five class periods of 50-minutes each with supplementary activities to expand the unit as desired. The activities ask the students to examine cultural assumptions about the historical contact between Japan and the West. The lessons are meant to be used concurrently with a set of slides that are included with the teaching unit. Intercultural misunderstanding and conflict provide a wealth of information for students to assess the cultural lens from which they view the world. The five lessons include: (1) "Introduction to Perceptions"; (2) "Introduction to Mutual Images"; (3) "Comparing Images"; (4) "Mutual Images in the 20th Century"; and (5) "Changing Perceptions Through New Information." The unit concludes with two appendices: (1) a description of each of the 30 slides and accompanying question(s) and (2) a 25-item bibliography that focuses on Japanese history, Japan meets the West, and intercultural contact and perceptions. (EH)

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JAPAN MEETS THE WEST:

A Case Study of Perceptions

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JAPAN MEETS THE WEST: A CASE STUDY OF PERCEPTIONS

A Secondary Teaching Unit

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JAPAN MEETS THE WEST: A CASE STUDY OF PERCEPTIONS

Introduction

All people see the world through the cultural lenses of their own society. It takes a good deal of effort to see the world (or ourselves) from the perspective of another nation or ethnic group. Just as our eyes often play tricks on us, so our cultural assumptions often blind us to the richness of other ways of life, and keep us from examining ourselves objectively.

An excellent way to reach a realization of how cultural assumptions affect our perceptions of the world is to consider how cultures have perceived/misperceived one another in the past. The case of historical contact between Japan and the West provides a wealth of materials for the study of intercultural misunderstanding and conflict. We live in an age when it is more important than ever to recognize and go beyond such misunderstanding.

As Huston Smith put it,

> *We live in a fantastic century. . . We hear on all sides that East and West are meeting, but it is an understatement. They are being flung at one another with the force of atoms, the speed of jets, the restlessness of minds impatient to learn of ways that differ from their own. From the perspective of history, this may prove to be the most important fact about the twentieth century. When historians look back upon our years they may remember them . . . as the time in which all peoples of the world first had to take one another seriously.**

No special knowledge of Japanese History is required to teach this unit; sufficient background materials are provided in the following pages. What is required is an enthusiastic willingness to explore other cultures and the issue of perceptions and misperceptions.

Unit Objectives

knowledge

- to define and use the following concepts: perception/misperception, optical illusion (visual and cultural), generalization, stereotype, image, barbarian vs. civilized, ethnocentrism;
- to understand issues related to perception and stereotyping through optical illusions and a case study;

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* Volunteers in Asia, *Transcultural Study Guide* , Youth for Understanding Edition (Stanford, CA, April 1978).

- to trace patterns of interaction between Japan and the West from the 16th-19th centuries and develop a working knowledge of Japanese history during this time;
- to describe the manner in which Westerners were portrayed by some Japanese artists (16th-19th centuries) and compare these portrayals to the images of Japanese held by Westerners during the same time period by reading and interpreting primary source materials;
- to apply lessons regarding perceptions to contemporary problems between Japan and the U.S., or between ethnic groups in the United States;
- to identify their own perceptions of Japanese people and compare these to the historical study of mutual images.

attitude

- to become familiar with a nonwestern historical and artistic tradition which may be compared to the Western equivalent;
- to examine the notion of ethnocentrism by analyzing the case study provided; this may then be applied to other historical and contemporary examples in order to improve our "cultural vision" by seeing the world through the eyes of another culture;
- to become aware of their own culural biases and thereby become more tolerant of other ways of life by reassessing what it is to be "civilized";
- to appreciate how art reflects perceptions of the artist and, in turn, of the surrounding society;
- to explore possible cultural universals regarding the expression of emotion, standards of beauty, morality, belief systems and values.

skill

- to define and distinguish between fact, inference and opinion, and between objective fact and perception (reality and perception of reality);
- to develop a critical awareness of visual and cultural perception (via optical illusions) in an effort to understand that things are not always what they seem;
- to make observations concerning life for Westerners in Japan in the 16th-19th centuries by interpreting slides of Japanese artists; views of Westerners and critically reading diary excerpts of Western authors;
- to learn to integrate knowledge gained from various sources in an effort to compare Japanese and European views of each other during a given historical period;
- to refine their discussion skills through serious consideration of questions pertaining to a slide presentation and primary source readings;
- to synthesize what they have learned concerning perception in general and the case study of Japan vs. the West in particular, be able to apply this knowledge to other cases—on a personal, national and international level.

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Time

Ths unit can be completed within 5 class periods of 50 minutes each. Supplementary Activities may be used to expand the unit. Homework assignments are meant to require less than 1 hour of preperation each.

Grade Level

The unit is designed for use in grades 9-12. However, several of the activities have been successfully adapted for use in grades 6-8 (in particular, the activities of Days 1 and 2 and those in conjunction with Handout 6).

Subjects Covered

- World History/Culture
- U.S. Histroy/Culture
- Language Arts
- Psychology
- Sociology
- Art Appreciation

Equipment

- Slide projector
- Overhead projector and transparencies (optional)
- Butcher paper
- Felt Pens

Note to the Instructor

No special knowledge of Japanese history is expected of the teacher; sufficient background information is included in the unit itself. For your convenience, however, a List of Relevant Terms and Definitions (page 8) and a Bibliography (pages 76-77) have been provided.

Some activities may be more relevant for your class than others. For this reason, it is highly recommended that the instructor become familiar with the entire unit before using any part.

Relevant Terms and Definitions

The following terms appear throughout the unit. Many will be the subject of student consideration; others are provided as background information.

- **Physical Perception:** a) awareness of the elements of the environment through physical sensation; b) physical sensation interpreted in the light of experience
- **Cultural Perception:** applying a particular cultural interpretation to that which is experienced through the senses, based partially on one's own cultural background
- **Misperception:** for the purpose of this unit, it is defined as an incorrect interpretation of sensory observations
- **Optical Illusion:** a) perception of something objectively existing in such a way as to cause misinterpretation of its actual nature; hallucination; a pattern of reversible perspective; b) a misleading image presented to the vision; something that deceives or misleads intellectually
- **Stereotype:** something conforming to a fixed or general pattern, especially a standardized mental picture held in common by members of a group and representing an oversimplified opinion, affective attitude, or uncritical judgment (as of a person, a race, an issue, or an event); a generalization carried too far
- **Generalization:** a) a general statement, law, principle or proposition; b) the act or process of generalizing (to give a general form to or draw a general conclusion from)
- **Barbarian:** a) a foreigner (used depreciatively by ancient Greek, Romans, etc., of one outside the pale of their civilization); alien; b) a civilized person without culture; c) a human in a rude, uncivilized state
- **Civilized:** a) having come out of a savage or barbarous state; b) instructed in the customs of civilization; educated; refined
- **Ethnocentrism** (Ethnocentric): the feeling that one's group has a style of living, values and patterns of adaptation that is superior to all others; it is often coupled with a general contempt for members of other groups
- **Fumie** (hu-me-á): religious images, crucifixes, etc. upon which were trodden at census time (in order) to prove that citizens and foreigners were not members of the (illegal) Catholic Church
- **Woodblock Print:** a Japanese art form/technique in which an image is carved on wood and transferred to paper after colors have been individually applied (many copies may be made from the original block)

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Icons

The following icons have been provided for ease of reference:

Individual Activity

Group work:

Slide Presentation

Notes to the teacher:

Day One

INTRODUCTION TO PERCEPTIONS

Objectives

- to examine the role of sight in shaping perceptions
- to define key terms
- to introduce the historical interaction between Japan and the West
- to begin consideration of how Japan has perceived the West

Materials

- Handout 1, "Do You See What I See?"; OR overhead projector and transparency of Handout 1 (not provided); OR slide of Handout 1 (not provided)
- Handout 2, "Japan Meets the West" (optional; see page 44)
- slide projector and screen
- slides 1-15
- Handout 3, "Commodore Perry in Japan" (this may be distributed on Day 2 instead; see page 46)

Part A DO YOU SEE WHAT I SEE?

Optical Illusions

Introduction

As examples of misperceptions, optical illusions are a good vehicle for introducing the role that perception plays in shaping our world view. First, have students deal with how the physical environment is ordered by our senses into correct and incorrect perceptions. Then introduce the notion that our impressions of people from other cultures (particularly people who look different from ourselves) are also based on how we perceive them to be, and often based on limited contact or experience. As with **physical** perceptions, (demonstrated by the optical illusions exercise), sometimes our **cultural** perceptions are correct and sometimes they are not. The latter often lead to cultural misunderstanding and conflict, as will be shown in our case study of early encounters between Japan and the West.

Procedure

1. Handout 1 may be prepared for class distribution OR made into a transparency and shown on an overhead projector OR made into a slide and shown with the slide projector.

2. Ask students to define **perception**, **misperception** and **optical illusions**, citing examples of each. (See list of Relevant Terms and Definitions, page 8.)

3. Either project the optical illusion on the screen (with the slide or transparency), or distribute individual copies of Handout 1 to the students. Ask students to find the old woman in the picture. Then ask students to identify the young woman. Have them try to see both simultaneously.

4. If students need another view of optical illusions as an example of misperception, discuss the bottom example, where lines and planes are used to create the illusion that the small seated woman in the foreground of Figure B is smaller than her counterpart in the background of Figure A.

5. Make the following points in summing up the activity:

   - What we see often differs from reality. We "see" things which aren't really there, and we don't see what actually is there. For example, in the bottom portion of Handout 1 are two drawings of women. Regardless of the appearance of one seated woman as smaller than the other, the two smaller figures are identical in size. Ask students to apply this point to their own frame of reference. For example, students may "see" a goal being made by their team in soccer, when the referee and the instant replay haven't recorded a goal.

   - We usually perceive what we want or expect to perceive; often this prevents us from seeing with a new perspective, in spite of new information. For example, we may perceive the sky on a particular day to be blue regardless of the fact that it's mistily clouded in white and gray (physical perception).

   - The same is often true concerning how we perceive others (cultural perception). We look with "glasses" tinted by what we have heard or read, or by previous limited experience with people different from ourselves. As an example of this cultural tunnel-vision, our minds may not record more than buck teeth, glasses, and a camera after meeting a group of Japanese tourists. Have students give concrete examples from their own experiences.

   - Once we have perceived something one way, it is often difficult to see it any other way. For example, in Handout 1 it may be hard for students to see both the old and young woman after they have identified one or the other image.

   - Others see us differently from how we perceive ourselves—the "you" in the mirror is not how others perceive you. Applying this to our case study, neither Japanese or Westerners perceived themselves as barbaric compared to the other culture.

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- In summary, all people are born with a particular pair of "cultural glasses" which shape how we perceive others. It is only when we shed our own lenses that we can begin to see the world through the eyes of another culture or society. The slide inquiry lesson following the vocabulary exercise and historical introduction attempts to help us see early Europeans and, later, Americans as they were seen by the Japanese.

Part B COMING TO TERMS WITH TERMS

Vocabulary Exercise

Introduction

In order to continue the study of perceptions/misperceptions and further prepare students for the Slide Inquiry Lesson which follows, a few more terms need to be defined by the class.

Procedure

1. Have students divide into small groups to define and give examples of the following words: **stereotype, generalization, barbarian, civilized** and **ethnocentrism**.
2. Discuss the groups' definitions in order to reach a class consensus for each term. Have students write down these definitions and an example of each for use throughout the case study, particularly during the Slide Inquiry Lesson.
3. Supplementary Activity 1 (Map Exercise, page 30) may be used in conjunction with the Vocabulary Exercise to provide further examples of ethnocentrism.

Part C JAPAN MEETS THE WEST

Historical Background

Introduction

It is important to set the Japanese and world historical setting as a prelude to the Slide Inquiry Lesson. This may be done in any of the following ways:

- by distributing Handout 2 before Day 1 as a homework assignment;
  OR
- by distributing Handout 2 on Day 1 and having an in-class reading;
  OR
- by preparing a lecture covering the points listed in Handout 2 (in which case class distribution would not be necessary).

The handout is designed so that, should you choose to prepare a lecture, further reading is not required. If more information is desired, however, please consult the Bibliography on pages 76-77.

Procedure

1. Introduce the materials according to the method you have chosen from the possibilities listed above.

2. Stress the general concepts which appear in boxes along the left-hand margin of Handout 2, as well as the specific points of information covered in the handout.

Part D SEEING WESTERNERS THROUGH JAPANESE EYES

Slide Inquiry Lesson, Part 1

Introduction

The slide exercise has been organized in a closed-inquiry fashion in order to encourage students to look *into* (as opposed to looking *at*) and interpret the slides concerning the historical contact between Japan and the West. For this reason also, a taped dialogue does not accompany the unit, although a recommended script has been provided (pages 70-75).

The historical period covered by the slides in Part I begins with initial contact in the mid-1500s and extends through the isolation period which ended in the mid-1800s.

Procedure

1. Prepare slides 1-15, projector and screen.

2. Write the following questions on the board, asking students to keep them in mind while watching the slides:

   - How did Japanese artists view Westerners (e.g., adjectives used to describe Westerners, common physical traits that appear in paintings, etc.)?

   - What facial features did the artists emphasize?

   - In what did the Japanese artists seem to be interested (e.g., clothing, customs, music, use of dark-skinned servants, etc.)?

3. Tell students that with the exception of slide 1 (a contemporary map of the world) and slide 16 (an actual photo of Commodore Perry), all slides are of paintings by Japanese artists. While many of the artists used traditional Japanese artistic techniques such as the woodblock (slides 9, 18, 25, for example), others were very influenced by European styles of painting (for example, slides 7 or 13).

4. Remind students to listen for the words defined previously—**stereotype**, **barbarian**, etc.

5. Show slides 1-15, using the script provided on pages 70-72.

6. After showing the slides, if ample time remains, discuss the questions on the chalkboard. Or, assign the questions as homework, to be discussed at the beginning of Day 2.

Part E COMMODORE PERRY IN JAPAN

Homework Assignment (optional)

Introduction

In a further effort to understand the desires of the United States for contact with Japan and the Japanese response to such overtures in the mid-1800s, students will read a letter from President Millard Fillmore to the Emperor of Japan (delivered via Commodore Matthew Perry). Also included in the handout is a Japanese "eyewitness" account of Perry's arrival in Edo Bay.

Procedure

1. Distribute Handout 3 and assign it to be read for Day 2. (Alternatively, you may choose to distribute the handout at the beginning of Day 2 and have an in-class reading).

2. Ask students to think about the "Questions for Consideration" listed in the handout.

Day Two

INTRODUCTION TO MUTUAL IMAGES

Objectives

- To continue consideration of how Japan has perceived the West
- To make inferences regarding the nature of early contact between Japan and the West
- To explore the issue of "mutual images" (i.e., Japanese images of Westerners compared and contrasted to Western images of the Japanese)
- To explore the role of cultural perception/misperception, ethnocentrism, and stereotyping, etc., in forming images of another society.

Materials

- Handout 3, "Commodore Perry in Japan" (if not distributed on Day 1)
- slide projector and screen
- slides 1-30
- Handout 4, "Through Western Eyes"

Part A COMMODORE PERRY IN JAPAN

In-class Reading and Discussion

Introduction

See previous page.

Procedure

1. If Handout 3 was not distributed at the close of Day 1 as homework, hand out copies for an in-class reading.

2. When all students have finished reading the handout, briefly discuss student reactions to the readings, as well as to the "Questions for Consideration" before proceeding to the slide show.

Part B SEEING WESTERNERS THROUGH JAPANESE EYES

Slide Inquiry Lesson, Part II

Introduction

Students will continue to explore Japanese artists' views of Westerners in Japan, concentrating on the period from 1853 (Perry's arrival) to the end of the century.

Procedure

1. Prepare the slides and projector for a review of Part I (slides 1-15) and for the viewing of Part II (slides 16-30).
2. If the questions on the chalkboard from Day 1 were assigned as homework, discuss student responses before beginning slides.
3. Review the first fifteen slides ***without accompanying dialogue***.
4. Show slides 16-30, using the script, pages 73-75.
5. Review comprehension and lead student discussion using the following questions:

   - How did Westerners appear in the Japanese paintings of the 16th-19th centuries? How were Westerners described by Japanese? (Have students recall quotations cited during the slide show.)
   - Why were Europeans of the 16th-19th centuries interested in Japan?
   - How did some Japanese of the 16th-19th centuries think their civilization compared to that of the West? How did the Japanese perception change over time?
   - Why was Perry's visit to Japan important? What did America and Japan have to gain from a relationship with one another?
   - In viewing Japanese images of Westerners, we must keep in mind that only a limited number of Japanese actively came into contact with Westerners until at least the late 1800s. What Japanese individuals or groups were responsible for shaping the overall image of Westerners?
   - On what group(s) of Westerners (occupation, social status, etc.) was the Japanese image of Westerners based?
   - How do you think contact between these particular groups of people might distort the image of Westerners in Japanese eyes?
   - On what do we base our perceptions of people different from ourselves?
   - Is there any way to be sure that our images of others are accurate?
   - How might we best eliminate our own cultural bias when trying to understand another culture? (Have students list ways.)

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Part C THROUGH WESTERN EYES

Primary Source Readings

Introduction

Handout 4 is a series of short exerpts from the writings of five Western visitors to Japan, ranging over the period from the 16th to the mid-19th centuries. Each passage is followed by questions to check student comprehension, as well as questions designed to elicit student opinion on issues regarding cultural contact.

Since there are five readings in Handout 4, you may choose to divide the class into groups (each taking one reading) instead of distributing the entire handout to all of your students. If you feel for any reason that it is not feasible to use all five readings, it is strongly recommended that you select *at least two*, one of these being Reading IV by Commodore Perry.

The readings may be dealt with in any of a number of ways:

- as in-class readings on either Day 2 or Day 3
- as a homework assignment for Day 3
- as a combination of in-class and homework assignments

A brief background of each of the authors precedes the readings themselves. For further information, you may wish to consult the Bibliography, pages 75-76.

Procedure

1. Distribute Handout 4 according to the method you have chosen from the possibilities listed above.

2. Introduce the readings as follows:

> In the slide show you viewed a sampling of early Japanese images of Westerners. Now, in order to find out how **Westerners** saw the **Japanese** in the 16th-19th centuries, you will be reading passages from travel diaries and other historical accounts of pre-modern Japan through European, and later, through American eyes. Each reading is followed by questions for you to think about (or answer in writing, according to instructions given by the instructor).
>
> As you are reading, keep in mind the meanings of the words **barbarian**, **civilized**, **civilization**, **perception**, and **misperception**, which you and your classmates defined previously. Write down how these words are applied in the passages you read.

3. If students are to do the readings as homework, have them prepare the questions and "Your Opinion" sections. You may have students respond in writing or simply anticipate the discussion on Day 3.

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Day Three

COMPARING IMAGES

Objectives

- To continue exploration of "mutual images"
- To integrate knowledge gained from readings with information presented in the slide show
- To explore critical issues in how perception/misperceptions are formed, how stereotypes develop, etc.
- To discuss possible solutions for overcoming ethnocentrism

Materials

- Handout 4, "Through Western Eyes" (if all not distributed on Day 2)
- Handout 5, "Comparing Images"

Part A THROUGH WESTERN EYES

Primary Source Readings

Introduction

See previous page.

Procedure

1. If you choose to use some of the readings for in-class reading on Day 3, distribute those sections of Handout 4.
2. Discuss the various questions and "Your Opinion" sections of each reading assigned.

Part B COMPARING IMAGES

Follow-Up Questions

Introduction

The questions in Handout 5 will provide the students with the opportunity to integrate the knowledge gained from Handout 4 with that provided in the Slide Inquiry Lesson.

Procedure

1. Distribute Handout 5.

2. Have students discuss each question in an attempt to compare Japanese images of Westerners with Western images of Japanese. You may wish to have the slide show script on hand to reread pertinent quotations to students to aid them in their discussion.

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Day Four

MUTUAL IMAGES IN THE 20TH CENTURY

Objectives

- To examine students' own perceptions of Japanese
- To reflect on the source(s) and accuracy of those perceptions
- To compare current Japanese and American mutual images

Materials

- Handout 6, "My Perceptions of Japanese People"
- *Either* transparencies of survey and overhead projector, *OR* butcher paper and marking pens
- Additional copies of Handout 6 for homework assignment (optional, see page 58)

Part A MY PERCEPTIONS OF JAPANESE PEOPLE

Class Survey

Introduction

Having explored Western perceptions of Japan and the Japanese in an historical context, students are now asked to examine their own perceptions of Japan and the Japanese today. The survey (Handout 6) will elicit students perceptions of Japanese, as well as ask students to think about the source(s) and accuracy of their perceptions.

Procedure

1. Distribute Handout 6. Allow ample time for completion of the survey.
2. When completed, have students share their responses with one another. Compile a class profile (either on butcher paper or transparency—to be saved for reuse on Day 5) of all students' responses in order to give students an opportunity to compare their own responses with the overall response of the class.
3. Have students discuss the source(s) of their perceptions. Which sources were most influential? Which sources do students consider "reliable?"
4. For comparative purposes, it would be enriching to have students complete the same handout, substituting the word "Americans" in place of "Japanese."

Part B How Some Japanese Tourists Have Seen Us

Teacher Presentation

Introduction

As might be expected, Japanese have formed their perceptions of Americans both on the basis of historical encounters and on the basis of what they have read, heard, or seen of the U.S. and its people. In this section, you will be supplied with information compiled from a study of Japanese tourists' travel diaries conducted by a leading Japanese specialist on Japan's images of America/Americans. Once the information contained in the study is relayed to students, they will be prepared to compare 20th century mutual images of the two societies.

According to H. Kato, a Japanese researcher who specializes in Japanese images of Americans, Japanese have historically relied heavily on written accounts to form images of the West, due to the long period of isolation when direct contact was virtually impossible. With the advent of advanced transportation and communication, however, both Japanese and Americans have come to rely more on (a) what they see about each other on television and in the movies and (b) their own travel experiences, in forming their perceptions of one another.

Japanese, like Americans, trust the adage that "a picture is worth a thousand words," and have thus begun touring the U.S. in ever greater numbers to see if what they have learned second-hand about America is "really true." Of 300,000 travel journals kept by Japanese tourists to America, Kato analyzed 159 in depth to determine how Japanese tourists perceive Americans.

Procedure

1. Introduce Mr. Kato's findings by reiterating the above in your own words.

2. Relate to your students the following results of Mr. Kato's study:

   - A "direct preference" survey (a survey which divides the responses of the diaries into either a "pro" or "con" American category) indicated that 70 percent of the diaries expressed "pro" American feelings and 30 percent fell under the "con" category.
   - A deeper probe into the "I-like-America" attitude revealed repeated use of certain adjectives which lent a favorable impression. Favorable adjectives applied to Americans were (in order of frequency): "optimistic," "cheerful," "frank," "honest," "relaxed" and "hospitable."
   - Adjectives used by "Americaphobes" to justify their dislikes of Americans included (in order of frequency): "materialistic," "cold-hearted," "plain," "unsophisticated," "egotistic" and "uninformed."

3. Ask students to compare these images to earlier images such as those expressed in the slide show.

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4. Point out to students that the images expressed in the travel journals are hardly new, as is illustrated by the following:

   - Mr. Kato, the Japanese researcher who examined the diaries, also reports that such views are not new, but are actually quite similar to the view recorded in the travel diary of a **samurai** who was a *member of the first Japanese Embassy to America.* The **samurai** wrote:

     > *Americans are big-hearted, honest and faithful. They do not ridicule a foreigner and are hospitable even to a stranger and easy-going, like Japanese country folk who have never seen the cities.*

5. In summary, mention that though levels of technology and trends toward interdependence have led to increased contact between Japan and the U.S., this has not necessarily led to more accurate mutual images or increased mutual understanding.

6. Lead a student discussion comparing Mr. Kato's findings with the results of the class survey. You may find the following questions useful in directing the discussion.

- What adjectives did you and your classmates use in describing the Japanese? What adjectives were mentioned by Japanese tourists describing Americans? Similarities? Differences?

- How true do you think the adjectives chosen to describe Americans are? Do you feel that the adjectives from Japanese travel diaries are any more or less accurate than the results from the survey you conducted in class?

- Has the increased contact between Japan and the U.S. necessarily fostered increased understanding? What misunderstandings could occur between our two nations as a result of *popular* views of each other?

- What can we do to correct popular misperceptions we each hold of the other?

- Why should better understanding between out two nations be promoted? Why do Japan and the U.S. continue to need each other in the 1990s? (You may ask students to investigate this issue further, and relate it to the needs expressed in the letter from President Fillmore.)

- We have discussed **ethnocentrism** elsewhere in this unit. What are the dangers of ethnocentrism in a world that is becoming ever more interdependent? (You may wish to have students analyze the various roots contained in the word itself to understand the full implications of the concept: **ethno**—from Greek "ethnos" meaning "nation" + **centric**—from Greek "kentrikos" meaning "of the center.")

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Part C AMERICAN PERCEPTIONS OF JAPANESE

Homework Assignment

Introduction

The students have examined their own perceptions of Japanese. Now they will be given an opportunity to survey their parents', friends' and neighbors' perceptions.

Procedure

1. Have each student get the response of at least two people outside of the class to the questions on Handout 6.
2. Either distribute extra copies of the handout, or have students conduct interviews using the handout questions.
3. Encourage students to survey people in other age categories (especially parents, older relatives, neighbors, etc.) in an effort to determine generational differences in American perceptions of Japanese.
4. Some students may be interested in completing Supplementary Activity 6 (page 37) as a related project to the present survey. The activity is based on a 1971 Lou Harris Opinion Poll regarding American attitudes toward Japan.

Day Five

CHANGING PERCEPTIONS THROUGH NEW INFORMATION

Objectives

- To practice systematically gathering and evaluating data
- To examine a broader range of American perceptions of Japanese
- To consider the possibility of generational differences in American images of Japan.

Materials

Either transparencies of Handout 6 and overhead projector OR butcher paper and marking pens.

Part A PROFILES OF AMERICAN PERCEPTIONS

Analysis of Homework Assignment

Introduction

Students should bring completed homework assignments, with data from at least two surveys which they have conducted the previous evening. This new data can be compared to the class profile constructed on the previous day, keeping in mind such differences as age and occupation of the informants.

Procedure

1. Either have available transparencies of the survey and an overhead projector, or post butcher paper on the chalkboard.

2. Just as the information was tallied following the students' responses to the survey, so proceed to tally information and responses gathered from students' homework assignment. It will be interesting to determine if any generational differences exist, thus you may wish to construct various profiles based on the age of the informants whom the students have surveyed; i.e., construct one profile based on answers from informants under age 18; one for persons aged 19-30, 30-40, 40-60, and over 60. Have students observe similarities/differences between these various profiles.

3. Have available a record of the class profile of responses constructed on Day 4 (either the transparency on which it was recorded, or the butcher paper recording). How does the class profile compare with the various generational profiles constructed from the homework

data? Which profiles are most similar? Which differ from one another the most? What might account for these similarities and differences?

4. Ask students to comment on the sources listed by their informants. Which sources were most common? On an average, how did those surveyed rate the accuracy of their perceptions? Had anyone surveyed been to Japan? Did this at all influence their responses? If so, how?

Part B SUPPLEMENTARY ACTIVITIES
Teacher's Choice

Introduction

The final day of the unit should provide students with both an opportunity to test their understanding of the concepts involved in forming perceptions, and an opportunity to continue learning about Japan. With this in mind, a number of supplementary activities have been suggested to round out the unit. A variety of activities are offered, so that you may select those which best suit the needs of your class and the resources of your school and/or community.

For a complete listing of supplementary activities, see next section.

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OVERVIEW OF SUPPLEMENTARY ACTIVITIES

Activity	Type of Activity	Description
1. The Shape of the World	Map Exercise	Analysis of ethnocentrism through maps of the wold
2. Viewing Contemporary Japan	Film	Introduction to agencies which distrbute films
3. East and West in the 20th Century	Discussion or Essay	Response to Quotation by Huston Smith
4. Missionaries in Japan	Book Report	Directed report on novel or play by Shusaku Endo
5. How Americans Learn About Japanese	Survey of Sources	Analysis of literature and news about Japan
6. Images of Japan	Opinion Poll	Comparison of findings with Lou Harris Poll
7. Visit With a Japanese Student	Interview/Discussion	Direct interchange with a Japanese visitor
8. Japanese Friends	Pen Pals	Introduction to a reliable pen pal agency
9. How We Present Ourselves to the World	Field Trip	Analysis of a local tourist attraction

THE SHAPE OF THE WORLD

Introduction Maps of the world produced in various countries provide excellent concrete illustrations of the concept of ethnocentrism

Objectives
- To discover differences in how countries picture the world in maps
- To apply information to the terms learned in the vocabulary exercise.

Time Suggested for use in conjunction with vocabulary exercise on Day 1

Materials Maps of the world produced in various countries

Procedure

1. Obtain maps from your library or media center.
2. After the students have had an opportunity to examine the maps, discuss with them the following:
   - Where does the country where the map was drawn appear? (In most cases, it will be in the center of the map.)
   - What happens to the rest of the world? (division of land masses, etc.)
   - What might be the reasons maps take the shapes they do?
   - How does the standard map produced in America compare with the others?
   - Which map least distorts the shape of the world?

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VIEWING CONTEMPORARY JAPAN

Introduction A number of fine films on contemporary Japan are available through various agencies and libraries throughout the country. Films about Japanese young people or Japanese society would be particularly appropriate to round out the unit.

Objective To view examples of life in contemporary Japan

Time Suggested for the latter part of Day 5

Materials Film projector and screen

Procedure

1. To find out about titles of films, contact your regional Consulate of Japan or outreach office (usually connected with a university) for information about the films they distribute. Many can be borrowed free of charge or for a minimal fee.
2. If possible, preview the film before showing it in class.
3. After showing the film, discuss how it relates to what students have learned in the unit, particularly about the issue of cultural perception/misperception.

EAST AND WEST IN THE 20TH CENTURY

Introduction

This activity, based on the quotation by Huston Smith which appears on the first page of the unit, can be handled in either of two ways: as a classroom discussion, or as an essay assignment based on directed research.

Objectives

- To consider the importance of mutual images
- To understand the nature of rapid cultural change

Time

As a discussion, the activity is well suited to the latter part of Day 5; as an essay assignment, it could be used after completion of the unit

Materials

Handout 7, "East and West in the 20th Century"

Procedure for Discussion

1. The discussion is based on the materials on Page 1 of Handout 7. Either distribute classroom copies, or write Huston Smith's quotation on the board.
2. Lead a discussion based on the questions appearing under the quotation.

Procedure for Essay

1. Distribute copies of Handout 7 (all 3 pages).
2. You may wish to alert your library or media center to the types of materials students will be looking for—trade statistics, etc.
3. If materials to answer the questions are not immediately available, you may write to (or encourage you students to write to) your regional Consulate of Japan for more information.

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MISSIONARIES IN JAPAN

Introduction

Shusaku Endo, a famous Japanese writer and himself a Catholic, has written a powerful novel and play regarding the experiences of early Jesuits in Japan. Both the novel *Silence* and the play *The Golden Country* give the reader a real feeling for the dilemmas faced by Japanese Christians and their European priests in the 16th and 17th centuries.

Although they may be difficult for the average high school student, these books are highly recommended for the ethical questions they raise concerning contact between cultures and missionary activities around the world. The novel, *Silence*, was written before the play and perhaps gives a more penetrating analysis of the subject. The play, however, is based on the novel and may be more accessible to the average student.

Objectives

- To examine the issue of missionary activities
- To understand one historical example of intercultural contact

Time

Suggested for use after completion of the unit

Materials

- The following books:
  - *Silence*, Shusaku Endo (Rutland, VT and Tokyo, Japan: Charles E. Tuttle Company, 1969). $9.95
  - *The Golden Country, A Play About Martyrs in Japan*, Shusaku Endo (Rutland, VT and Tokyo, Japan: Charles E. Tuttle Company, 1970). $9.95

  Both works are available in paperback from:
  Kinokuniya Bookstores of America, Ltd.
  1581 Webster Street
  San Francisco, CA
  Telephone: (415) 567-7625

- Handout 8, "The First Missionaries in Japan"

Procedure

1. Distribute Handout 8 to provide background information for reading either work.

2. Assign reading of the works in any one of the following ways:

   - have students read the novel in its entirety and write a report in the style usually used in your class for book reports
   - have students read the play in its entirety and write a book report
   - have students read the following exerpts from the play and write a report:

     pages 23-24, 53-55, and 63-65.

3. Draw students' attention to the questions in the handout, and point out that their reports should be based on answers to these questions.

4. After the reports are completed, you may wish to hold a class discussion based on the questions in the handout.

5. You may also choose to have a dramatic reading in class, either of the entire play, or of the exerpts listed above.

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How Americans Learn About Japan

Introduction

In this activity, students will conduct a review of books, periodicals, movies, and nightly news programs, etc., to determine the type of information Americans are receiving concerning Japan. Students will be asked to consider how these information sources might affect popular views of Japan.

Objectives

- To develop an awareness of where our information comes from
- To analyze the types of information available
- To consider the effects of media on our perceptions of other cultures

Time

In conjunction with Days 4 and 5, or after completion of the unit

Procedure

1. Divide the class into teams, each assigned with the responsibility for one of the following:

   - **Popular Fiction/Nonfiction**
     Make a list of popular fiction and nonfiction books written about Japan, using the *New York Times* Bestseller List, examining bookstore displays, book club advertisements, and/or scanning the card or on-line catalogue of a public library.

   - **Periodicals**
     Scan copies of Time, Newsweek, and other magazines from the past several months. Make a list of titles of all articles about Japan.

   - **Newspapers**
     Check local and major city newspapers for the past two weeks, recording all articles on Japan. Look for editorial cartoons as well. List titles, subjects covered, and whether the articles portrayed Japan in a favorable light. (If the *New York Times* is available, you may wish to include it as well.)

   - **Television News**
     Watch the local and national news programs for one week, noting any reports involving Japan. List the nature of the subject covered, and the length of time of the report.

2. Have the teams compile the results of their surveys, categorizing the types of information available and whether or not Japan is portrayed favorably.

3. Lead a class discussion covering the following points:

   - What kinds of information about Japan are predominant?
   - Is there a difference in the kinds of information presented by different media sources?
   - How might the information affect American views of Japan?
   - Do you think coverage of Japan needs to be improved? Why and how?

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IMAGES OF JAPAN

Introduction

After completing their survey of Days 4 and 5, students may be interested in conducting another poll for which they compare results with a Louis Harris Opinion Poll from 1971.

Objectives

- To provide a basis for comparison with both the unit Class Survey and profiles of American perceptions and a wider national sample
- To continue to develop survey/data collection skills

Time

After completion of class survey on Day 4

Materials

Handout 9, "Louis Harris Opinion Poll"

Procedure

1. Distribute Handout 9 (page 65). Have students interview three to five adults and three to five students, using the poll. (They should interview students from outside your class.)

2. Compile the results in the same manner as the Class Survey on page 58.

3. Compare your results with the results of the 1971 Harris Poll. (See following page.)

4. Lead a class discussion covering the following points:

   - How close were class results to those of the Harris Poll?
   - What might account for those similarities/differences?
   - How "representative" was our sample?
   - How have opinions changed since 1971? Why?
   - What events since 1971 have affected opinions about Japan?
   - How do our results and Harris' compare with historical impressions of the Japanese (i.e., views found in Handout 4)?
   - How accurate is the "general American public" image of Japan? How may this be assessed?

1971 Results of Louis Harris Poll

The Japanese may not agree with us on everything, but we need their friendship in order to maintain peace and stability in the Pacific.	**85% agree**
The Japanese have become a really democratic nation since World War II. It is now a peace-loving country and stands on common ground with the United States.	**66% agree**
The Japanese fell under the control of the military before World War II. The same thing could happen in this country some day.	**54% agree**
Orientals, including the Japanese, are sly and devious—we should never trust them or rely on them as allies.	**25% agree**
Japan, with its present rate of economic growth, will surpass the U.S. in average family income within the next 30 years, and will become a superpower.	**24% agree**

Among the phrases that best describe Japanese people, Americans polled chose the following:

1. skilled craftsmen (46%)
2. energetic (44%)
3. polite and reserved (40%)
4. highly competitive (33%)
5. intelligent (24%)
6. serious and diligent (19%)
7. sneaky (19%)*

* Note: only in a tie for last place do we find the first *negative* characteristic—"sneaky."

VISIT WITH A JAPANESE STUDENT

Introduction Direct interchange with a Japanese person provides a unique opportunity to reinforce what students have learned in the unit.

Objectives

- To practice formulating questions to obtain desired information
- To learn more about life in contemporary Japan
- To receive feedback about mutual images between Japan and the U.S.

Time Suggested for the latter part of Day 5

Procedure

1. Contact the office for international students at a local university or community college to get the names of students who might be willing to visit your class. If there is no college in your area, you might be able to find a Japanese person or someone who has spent extensive time in Japan to visit instead.

2. Have students prepare questions to ask the visitor. In particular, they may want to hear about the visitor's first impressions of the United States, and his or her reactions to the results of their Class Survey.

3. Conduct a follow-up discussion of what students learned through the interview.

JAPANESE FRIENDS

Introduction

Students may wish to engage in a pen pal exchange in which they would enjoy the opportunity to communicate with a Japanese student of their own age.

Procedure

For information on a well-organized, reliable pen pal agency, write:

The Afro-Asian Center
P.O. Box 337
Saugerties, New York 12477
Robert Carroll, Director

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How We Present Ourselves to the World

Introduction

To a certain extent each country is responsible for the image it presents of itself to the outside world. It is partly on the basis of information and products aimed at tourists that images are developed and expectations created—expectations which are all too often simply "confirmed" when tourists visit a country.

The following activity concerns the image that America puts forward to the tourist from abroad, and its comparison with what American tourist are led to expect of Japan.

Objectives

- To critically examine tourist information and brochures
- To compare images and realities
- To consider how and why images are created

Time

Suggested for use after completion of the unit

Materials

- Brochures on Japan
- Brochures on a tourist attraction in your locality
- Handout 10, "How We Present Ourselves to the World"
- Pens and notepads for the field trip
- Film and cameras (if possible)

Procedure

1. Obtain (or have students obtain) brochures about Japan from a local travel agent. Major cities also may have a branch of the Japan National Tourist Organization or Japan Air Lines which will provide tourist information.

2. Also obtain (or have students obtain) brochures about a tourist attraction in your vicinity. Postcards may be used as a substitute. If nothing of this sort is available, contact your local Chamber of Commerce for printed information about your community.

3. Have students compare (either in class discussion or in written assignments) the American and Japanese brochures. Ask:

   - What kind of information is included in each?
   - What do photographs in the brochures portray?
   - How accurate a picture does your local brochure paint of your community?
   - What information is left out?
   - Do you suppose the same kinds of things are left out of the brochures on Japan?
   - What might be left our of them?

*Note: *It is possible to end the activity at this point, but it would be most effective in combination with a field trip to a local tourist attraction.*

4. Distribute Handout 10 before the field trip. Ask students to plan ahead. Students may be divided into teams, each with a separate task, or each team may do all the activities and compare results.

5. After the field trip, compare students' findings to the brochures. Lead a discussion (or have students write and essay) covering the following:

   - What image of America is being sold to foreigners?
   - In your opinion, is the image an accurate one? How might this image affect how other countries think about America?
   - If you were a tourist who came to the U.S. for the first time, what might you write home about it (on the basis of your experiences on the field trip)?
   - What souvenirs might you have bought?
   - What other aspects of America would *you* want to show foreign visitors?
   - In regard to the products for sale in shops aimed at tourists, were there any specifically for non-Americans?
   - Is there any harm in selling special things in a special way to visitors from abroad? Do you think there should be government (either local or federal) regulations restricting products aimed at the tourist or regulating how such products are advertised? Why or why not?

6. The Japan Project: (Littlefield Center, Room 14, Stanford, CA 94305-5013) has developed specific materials for conducting a field trip along these lines in San Francisco. You may wish to obtain a copy to help plan your field trip.

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Optical Illusions

Can you see the images of both a young woman and an old lady in this drawing? The way the mind interprets lines determines our perception of the environment. Have some of your friends look at the illustration. What do they "see"?

Which Is Bigger?

Our perception of objects and events sometimes differs from reality. Focus on the small figures in the two illustrations. How are they different?

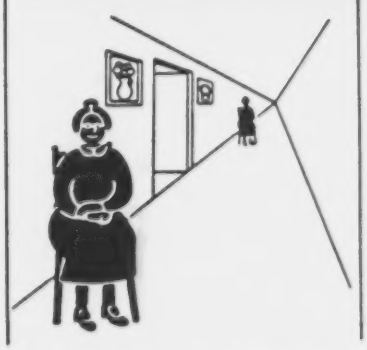

Figure "A"

Figure "B"

JAPAN MEETS THE WEST

Feudal Japanese Society

Until the 16th century, Japan had extensive contact, primarily with China and Korea. When the first European sailors and traders came to Japan in the mid-1500s, Japan was a feudal* society, where the power of government had slowly shifted over the centuries, from the emperor and his court to powerful feudal lords (**daimyo**). It was a time of wars between **daimyo** for control over each other's territories and eventually, over all of Japan.

Although there were significant differences, there were also similarities to Europe under feudalism, from castle-building to (**samurai**) warrior values of loyalty, bravery and personal honor.

The rise of Tokugawa rule and the beginning of isolation

In the early 1600s the country was once again unified by the Tokugawa clan, who continued to rule Japan until the early 1850s. The Tokugawa government was ruled by a **shogun** ("great general"). During this period of relative isolation and peace, Japan had expelled all foreigners except Dutch and Chinese merchants. The Portuguese, although first to Japan, were driven out or killed, largely because of their missionary activities and suspicious political conduct.

Foreign contact during the isolation period

The Dutch were ordered by the central Japanese government to live on a small island in Nagasaki Harbor called Dejima (day-gee-ma), and were allowed to trade in Nagasaki only. Only selected traders were permitted to journey to Edo (Tokyo) to pay tribute to the shogun and government officials. Contact with the Japanese was limited to the rising merchant class, certain government officials, scholars and painters. The rest of the people, therefore, based their impressions of Westerners on the experiences of a very limited group of people. (A modern parallel might be the immediate postwar Japanese experience with Americans, which was limited to military and government personnel.)

The end of isolation (mid-1800s)

Isolation ended in 1854 with a treaty between Japan and the United States, negotiated by Commodore Matthew Perry on behalf of President Fillmore. After Perry, several European countries and Russia made similar agreements with Japan. Hoping to avert foreign domination and quickly recognizing the superiority of Western technology of the mid-19th century, Japan sent scholars abroad and welcomed European advisors.

Many aspects of Japanese life, from educational and government systems to construction of factories, were restructured on models learned through increasing interaction with the West.

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Love-hate relationship between Japan and the West

Interaction between Japan and the West (North America and Europe) since the 1850s has been characterized by a "love-hate" relationship and shifting images of each other as nations or all individuals. These shifts in our mutual perceptions have largely depended on internal and international political and economic events. For example, at the time of Perry, Japan was in an upheaval, which resulted in the restoration of the Emperor in 1868. Due to this internal political situation in which a significant element of Japanese society wished to modernize quickly and throw off the bonds of feudalism, Japan embraced Western ideals and technology. This was not always the case, however, as political and intellectual tides continued to shift within Japan and between Japan and its Asian neighbors.

COMMODORE PERRY IN JAPAN

The following is from a letter written in 1553 by President Fillmore of the United States to the Emperor of Japan.

Great and Good Friend!

I send you this public letter by Commodore Matthew C. Perry. . . . I am desirous that our two countries should trade with each other for the benefit both of Japan and the United States.

We know that the . . . laws of Your Imperial Majesty's government do not allow of foreign trade except with the Dutch. But as the state of the world changes . . . it seems to be wise from time to time to make new laws.

Many of our ships pass every year from California to China, and great numbers of our people hunt for whales near the shores of Japan. It sometimes happens in stormy weather that one of our ships is wrecked on Your Imperial Majesty's shores. In all such cases we ask and expect that our unfortunate people should be treated with kindness....

Our steam ships, in crossing the great ocean, burn a great deal of coal.... We wish that our steamships and other vessels should be allowed to stop in Japan and supply themselves with coal, provisions (food), and water.

We have directed Commodore Perry to beg Your Imperial Majesty's acceptance of a few presents. They are of no great value in themselves, but some of them may show you the kind of articles manufactured in the United States . . . they are intended as tokens of our sincere and respectful friendship.

Your good friend,

Millard Fillmore

Adapted from Roger Pineau, ed., *The Japan Expedition of 1852-1854, The Personal Journal of Commodore Matthew C. Perry* (Washington, D.C.: Smithsonian Institution Press, 1968), p. 185. Reprinted by permission of the Smithsonian Institution.

A Japanese eyewitness describes the impact of Commodore Perry's arrival in Edo Bay:

No sooner had the "black ships of the evil mein (men)" made their entry into the Bay, than the signal guns were fired, followed by the discharge of rockets (then were seen on the shore companies of soldiers moving from garrison to garrison). The popular excitement in Yedo at the news of a "foreign invasion," was beyond description. The whole city was in an uproar. In all directions were seen mothers flying with children in their arms, and men with mothers on their backs. Rumors of an immediate action, exaggerated each time they were carried from mouth to mouth, added horror to the horror-stricken. The trap of warhorses, the clatter of armed warriors, the noise of carts, the parade of foremen . . . the shrieks of women, the cries of children . . . made the confusion worse.

Adapted from *The Intercourse Between the United States and Japan: An Historical Sketch*, John Hopkins University Studies in History and Political Science, Vol. 8 (Baltimore, 1891).

Questions for Consideration

1. Why did President Fillmore want to become friends with Japan?

2. How did the Japanese people react when Commodore Perry's ships fired guns and rockets?

3. Why do you think the Japanese decided to become friends of the United States?

This exercise first appeared in Edward R. Kolevzon, The Afro-Asian World. A Cultural Understanding (Boston: Allyn & Bacon, Inc., 1978), p. 113. Reprinted with permission.

THROUGH WESTERN EYES

READING I

Allesandro Valignano (1539-1606) was an Italian Jesuit who went to Japan in 1574. He spent a total of five years there, and met two rulers of Japan. Valignano believed that missionaries should adapt as much as possible to the country they served.

"Unlike Any Other People"
(from *Historia del Principio*, 1588)

They have rites and ceremonies so different from those of all the other nations that it seems they deliberately try to be unlike any other people. The things which they do in this respect are beyond imagining and it may truly be said that Japan is a world the reverse of Europe; everything is so different and opposite that they are like us in practically nothing. So great is the difference in the food, clothing, honours, ceremonies, language, management of the household, in their way of negotiating, sitting, building, curing the wounded and sick, teaching and bringing up children, and in everything else, that it can be neither described nor understood.

Now all this would not be surprising if they were like so many barbarians, but what astonishes me is that they behave as very prudent and cultured people in all these matters. To see how everything is the reverse of Europe, despite the fact that their ceremonies and customs are so cultured and founded on reason, causes no little surprise to anyone who understands such things. What is even more astonishing is that they are so different from us, and even contrary to us, as regards the senses and natural things; this is something which I would not dare to affirm if I had not had so much experience among them. Thus their taste is so different from ours that they generally despise and dislike the things that we find most pleasing; on the other hand, we cannot stand the things which they like.

From Michael Cooper, S.J., ed., *They Came to Japan, An Anthology of European Reports on Japan, 1543-1640* (Berkeley, CA: University of California Press, 1965), p. 229. Reprinted with permission.

Questions

1. How did Valignano think Japan compared to Europe?
2. What most surprised Valignano about the Japanese?
3. Thinking back to the slide show, do you think that the Japanese who had contact with foreigners would have agreed with Valignano that "Japan is a world the reverse of Europe"?

Your Opinion

4. Both Westerners and Japanese **perceived** that the other culture was very different from their own. Even if Western and Japanese cultures were as different as many perceived them to be, do you think it was impossible for Japanese and Westerners to understand each other's customs and ways of life? Why or why not?

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"Patient and Resigned"
(from *Historio del Principio*, 1588)

They [Japanese] are also moderate in their emotions and never show them outwardly, even though they may feel them in their hearts. They keep their anger and rage so tightly under control that rarely does anybody show any vexation. For this reason neither in the streets nor in the very houses is there any shouting or brawling such as can be heard in other countries. Husbands do not beat or shout at their wives, neither do fathers their sons, nor masters their servants. On the contrary they outwardly appear very calm and deal with each other either by messages that they send or by the cultured words that they speak; in this way, even though they may be exiled, killed or thrown out of their homes, everything is done quietly and in good order.

Quoted from Michael Cooper, S. J, ed., *They Came to Japan, An Anthology of European Reports on Japan, 1543-1640* (Berkeley, Ca: University of California Press, 1965), pp. 44-45. Reprinted with permission.

Questions

5. Again, thinking back to the slides of Japanese artists' views of early Westerners in Japan, how does Valignano's statement about the manner in which 16th century Japanese handle their emotions compare to Japanese impressions of Europeans?

Your Opinion

6. Compare Valignano's perception to a Japanese painter's translated comments on Western women, which were quoted in the slide show:

   Western women have very long noses and white complexions. Though extremely beautiful, they neither talk nor smile. They move people by inner emotions, which they are careful never to reveal outwardly. For this reason artists can draw only their countenances, but are unable to reach their inner feelings.

   Europeans and Japanese of the feudal era may have expressed their emotions less openly than we do today. Even so, why do you think people from both cultures thought that the other culture hid its true feelings or emotions more than their own culture did?

8. What are some of the ways emotions are expressed? Can you think of any universal emotions, felt by people everywhere and expressed in the same way?

READING II

St. Francis Xavier (1506-1552) was born in Spanish Navarre and educated in Paris. He served the Society of Jesus (Jesuits) in India before going to Japan in 1549. He was the first missionary in Japan and spent two years there. On his way to his next post in China, he died of fever and exhaustion.

"High Opinion"
(from *Epitsolae II*, 1549-1552)

The Japanese have a high opinion of themselves because they think that no other nation can compare with them in regard to weapons and valor, and so they look down on all foreigners. They greatly prize and value their arms, and prefer to have good weapons, decorated with gold and silver, more than anything else in the world. They carry a sword and dagger both inside and outside the house and lay them at their pillows when they sleep. Never in my life have I met people who rely so much on their arms. They are excellent archers and fight on foot, although there are horses in the country. They are courteous to each other, but they do not show this courtesy to foreigners, whom they despise. They spend all their money on dress, weapons and servants, and do not possess any treasures. They are very warlike and are always involved in wars, and thus the ablest man becomes the greatest lord. They have but one king, although they have not obeyed him for more than 150 years, and for this reason internal wars continue.

"The Best Race"

Judging by the people we have so far met, I would say that Japanese are the best race yet discovered and I do not think you will find their match among the pagan nations. They are very sociable, usually good and not malicious, and much concerned with their honour, which they prize above everything else. For the most part they are poor but they do not despise the poverty of nobles and common folk. They have one characteristic which is not to be found in any part of Christendom: however poor a noble may be (and however much wealth a commoner may possess), they pay him as much honour as if he were rich. A poor noble will never marry a commoner, no matter how much money he may be offered; this is because they prefer honour to wealth and consider that they lose their honour if they marry a commoner. The people show much politeness to each other.

Quoted from Michael Cooper, S. J., ed., *They Came to Japan, An Anthology of European Reports on Japan, 1543-1640* (Berkeley, Ca: University of California Press, 1965, pp. 41 and 60, respectively. Reprinted with permission.

Questions

1. What did Francis Xavier admire about the Japanese?
2. Why did he think they were the "best race yet discovered"?
3. According to Xavier's **perceptions**, how did Japanese feel about foreigners? *Why* did he think Japanese felt the way they did?
4. In Xavier's opinion, how did Japanese treatment of foreigners compare to how Japanese treated each other?

Your Opinion

5. Why do you think Japanese of the time might have treated non-Japanese differently than they treated each other?

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READING III

Jose Rodrigues (1561-1633) was a Portuguese who went to Japan at age 15 and later became a Jesuit there. Rodrigues became so fluent in Japanese that he later became the interpreter for the first Tokugawa Shogun. He went to Macao after being expelled from Japan in 1610.

"Their Three Hearts"
(from *Historia de Igreja de Japao*)

They are so crafty in their hearts that nobody can understand them. Whence it is said that they have three hearts: a false one in their mouths for all the world to see, another within their breasts only for their friends, and the third in the depths of their hearts, reserved for themselves alone and never manifested to anybody. As a result all order decays here for everyone acts merely according to the circumstances-and occasion. But they do not use this double-dealing to cheat people in business matters, as do the Chinese in their transactions and thievery, for in this respect the Japanese are most exact; but they reserve their treachery for affairs of diplomacy and war in order not to be deceived themselves. And in particular when they wish to kill a person by treachery (a stratagem often employed to avoid many deaths), they put on a great pretense by entertaining him with every sign of love and joy—and then in the middle of it all, off comes his head.

From Michael Cooper, S.J., ed., *They Came to Japan, An Anthology of European Reports on Japan, 1543-1640* (Berkeley, CA: University of California Press, 1965), p. 229. Reprinted with permission.

Questions

1. How did Rodrigues **perceive** the Japanese?
2. Was his view different from Valignano's or Francis Xavier's?

Your Opinion

3. How do you think Rodrigues' job as interpreter for two Japanese leaders—Hideyoshi and Ieyasu* (who later became the first Tokugawa Shogun)—might have influenced how he felt about the Japanese?

   How might a priest who met mostly commoners have different perceptions of Japanese people than someone more directly involved in or aware of political activities in a country like Japan?

4. What does this example (the differences between Xavier's and Rodrigues' perceptions of Japanese) tell us about the issue of what images are based on and how they are formed?

**These two leaders, upon centralizing power in Japan, reversed Japan's policy toward Christians set by the previous ruler, Nobunaga, and were responsible for the movement to drive missionaries out of Japan.*

READING IV

Commodore Matthew C. Perry (1794-1858) is credited with "opening" Japan to the West in the early 1850s. Nicknamed "Old Bruin," he navigated the Black Ships into Edo Bay in 1853 and convinced the Japanese government to consider opening their ports to America. When Perry returned a year later, he cosigned the document which proclaimed formal relations between Japan and the United States.

"Japanese Curiosity"

The Japanese are remarkable for their curiosity and, in the display of so many of the inventions of our ingenious countrymen, they had ample means of gratifying this propensity. They were not satisfied with the minutest examination of all these things, surpassingly strange as they must have been to them, but followed the officers and men about, seizing upon every occasion to examine every part of their garments, and showing the desire to obtain one or more of their buttons. Those who were admitted on board the ships were equally inquisitive, peering into every nook and corner accessible to them, measuring this and that, and taking sketches after their manner of whatever they could lay their eyes upon, though it would be difficult to discover from their drawings what they were intended to represent.

Notwithstanding that the Japanese are themselves so fond of indulging their curiosity, they are by no means communicative when information is required of them, alleging as a reason that their laws forbid them to communicate to foreigners anything relating to their country or its institutions. We have had much better opportunities of picking up here and there, and from time to time, many interesting particulars respecting the laws, customs, and habits of these people than others who have preceded us. Yet a long time will elapse before any full and authentic account of their internal laws and regulations will be obtained; certainly not until we can establish men of intelligence in the country in the character of consular agents, merchants, or missionaries who, to enable them to make any progress, should acquire a knowledge of the language.

From Roger Pineau, ed., *The Japan Expedition of 1852-1854, The Personal Journal of Commodore Matthew C. Perry* (Washington, D.C.: Smithsonian Institution Press, 1968), pp. 177, 180. Reprinted by permission of the Smithsonian Institution.

Questions

1. How did the Japanese react to American inventions, according to Perry?

2. According to Perry's account, Japanese were forbidden by law to communicate with foreigners (except those who received government permission). In light of this, how did Perry propose to learn about the Japanese?

Your Opinion

3. Why do you think Perry considered it important for Americans to learn the Japanese language?

4. Although Japanese students are required to study English from 7th-12th grades, only a few American high schools teach Japanese today. Some Japanese businessmen have criticized this situation, saying that

Americans will never understand Japan or be successful in selling goods to Japan until more Americans know how to speak Japanese.

This implies that to know a country or its people, you must be fluent in its language. Do you agree or disagree? That is, do you think it is possible to truly know another culture without being able to speak with people in their native tongue?

5. On the other hand, some people feel that English already has become and should remain the "universal language." Do you agree or disagree? Why?

"Countryside Stroll"

'There is no accounting for taste,' is a truism made plain to us every day, and I think it cannot be more strongly illustrated than by reference to this fashion of the Japanese women, who would be tolerably good looking if they were not to practice this singular custom.* The young girls are well formed and rather pretty, their teeth not being blackened until they are married, but it would be folly to compare them with the females of corresponding rank and position in most parts of Europe, and in any part of our own country. In truth I can hardly be charged with national partiality in claiming that with respect to all the elements which constitute feminine—I say feminine not physical—beauty, the women of the United Stated undoubtedly deserve the palm.** This may be accounted for by the admixture of the European races, and the genial and generous climate in which they are reared, saying nothing of the respect and veneration by which they are held by the entire community.

*Perry is referring to the traditional practice of blackening the teeth of married women; the custom went out of fashion shortly after Perry's visits.
**"deserve the palm"—win the competition; are more beautiful

Adapted from Roger Pineau, ed., *The Japan Expedition of 1852-1854, The Personal Journal of Commodore Matthew C. Perry* (Washington, D.C.: Smithsonian Institution Press, 1968) pp. 181-182. Reprinted with permission.

Questions

6. How did Perry think the beauty of Japanese women compared to that of American or European women?

7. To what is American beauty attributed (in contrast to the Japanese)?

Your Opinion

8. Do you think there is a universal standard for beauty? That is, are there certain characteristics of people or nations that are regarded as "beautiful" by the entire world? Or, would you agree that "beauty is in the eye of the beholder"?

"On Politeness"

No people in the world exceed the Japanese in politeness and courtesy as well to strangers as to each other, and they are systematic in that as in all other matters, suiting the forms of their salutations to the rank and position of the person saluted. Indeed such are the gradations of rank and place among them that all seem to understand as well the respect due to themselves as that which they are bound to pay to the classes above them. They have often reminded me of an amusement of children, of placing a number of bricks on end in a row. In knocking over the first against the one next to it, the whole are in succession prostrated, and so from the peasant of Japan to the Emperor, one makes obeisance to the other. The only difference is, the Emperor, being the cornerstone of all temporal power, is supreme and bows only to some pagan idol.

Quoted from Roger Pineau, ed., *The Japan Expedition of 1852-1854, The Personal Journal of Commodore Matthew C. Perry* (Washington, D.C.: Smithsonian Institution Press, 1968), p. 185. Reprinted with permission.

Questions

9. What impressed Perry concerning Japanese politeness?

10. Does Perry's **perception** agree with the **perceptions** of earlier European writers which we have read?

Your Opinion

11. The following quotation regarding American hospitality (read in the slide show) was written by a Japanese government official when he visited Washington, D.C., and is translated from his diary entry of July 3, 1872.

> *The people of the United States treat foreigners with great hospitality, welcoming them as they would a member of the family . . . When the time came for us to sail people came down to the harbor to bid us farewell. This big send-off caused us to recall, with some embarrassment, the traditional Asian opinion of Westerners as Barbarians.*

What clues do we have regarding different styles of hospitality or politeness in Japan and the U.S. of the late 19th century? Why do you think in this early stage of U.S.-Japan relations, both sides perceived the other as being very courteous and hospitable?

12. Why might St. Francis Xavier in the 16th century have felt Japanese were courteous only to each other (and not to foreigners), whereas Perry felt the Japanese were very polite to him in the mid-19th century?

How might one's perception of "politeness" or "courtesy" toward foreigners change with world events?

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READING V

Isabella Bird (1831-1904) has been called one of the most adventurous women travelers of the 19th century. A British woman, she was one of the first foreigners—man or woman—to travel the "unbeaten paths" of Japan. With the help of a Japanese traveling companion/interpreter, she set out on her journey through the Japanese countryside just fifteen years after Perry had "opened" the country to the West. According to her own account, she frightened and fascinated the Japanese people she encountered because of her habit of wearing an American mountain woman dress and big, heavy boots. Bird soon won their hearts, however, when she showed the Japanese that she understood their customs.

Besides her journey through Japan, Bird also visited Tibet, Canada, Korea, Turkey, and Hawaii. She was a pious Christian who believed strongly in the necessity of medical missions abroad; she was also an amateur anthropologist who was very interested in the customs and ways of life of the people she met.

Regarding Ito, her traveling companion and interpreter:

He [Ito] has no moral sense; according to our notions; he dislikes foreigners; his manner is often very disagreeable; and yet I doubt whether I could have obtained a more valuable servant and interpreter. When we left Tokyo he spoke fairly good English, but by practice and industrious study he now speaks better than any official interpreter that I have seen, and his vocabulary is daily increasing. . . . He keeps a diary both in English and Japanese, and it shows much painstaking observation.

He is never late, never dawdles, never goes out in the evening except for errands for me, never touches sake*, is never disobedient, never requires to be told the same thing twice. . . . He sends most of his wages to his mother, who is a widow—'It's the custom of the country'—and seems to spend the remainder on sweetmeats, tobacco, and the luxury of frequent shampooing.

He has no religion of any kind; he has been too much with foreigners for that. His frankness is something starling. . . . He thinks that Japan is right in availing herself to the discoveries made by foreigners, that they [foreigners] have as much to learn from her [Japan], and that she will outstrip them [Westerners] in the race, because she takes all that is worth having and rejects the incubus of Christianity. Patriotism is, I think, his strongest feeling, and I have never met with such a boastful display of it, except in a Scotchman or an American.

*Japanese rice wine, pronounced "sah-kay"

Comparing Japanese with Westerners:

I think that in many things, specially in some which lie on the surface, the Japanese are greatly our superiors, but that in many others they are immeasurably behind us. In living altogether among this courteous, industrious, and civilized people, one comes to forget that one is doing them a gross injustice in comparing their manners and ways with those of a people moulded by many centuries of Christianity. Would to God that we were so Christianized that the comparison might always be favorable to us, which it is not!

From Isabella Bird, *Unbeaten Tracks in Japan* (Tokyo, Japan: Charles E. Tuttle Co., Inc., 1973), pp.161-162, 185-186 respectively. Reprinted with permission.

handout 4

Questions:

1. How did Bird perceive the Japanese? (List adjectives she used to describe Japanese people in general, or Ito, her traveling companion, specifically.)

2. According to Bird, how did her Japanese traveling companion think his country compared with the West? How does Bird herself think the two compared?

3. Why did Bird think that the Japanese sense of morality was different from her own? Did Bird think that the absence of Christianity in Japan made Japanese less civilized?

4. What seemed to be Bird's opinion of Americans?

Your Opinion:

5. Considering the fact that Japan has a cultural heritage and/or religious tradition completely different from our own Western tradition (based on a Judeo-Christian sense of right and wrong), do you think we can make valid comparisons between Japanese and Western "ways and manners"? How does Bird feel about this issue?

   For instance, in traditional Japan, keeping the honor of one's family and self was of primary importance. For warriors, bringing shame upon the family or having their honor violated often resulted in having to commit suicide. Today, a Japanese company president may resign or commit suicide because of a pay-off scandal within his company. In the Christian tradition, on the other hand, to take one's own life is considered a terrible sin. Do you think that committing suicide is always a "sin"? Can we apply our own moral code to the disgraced **samurai** of the past? Does it apply to the Japanese company president? How do we interpret an action committed in another culture which is a "sin" by the values of our own culture?

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COMPARING IMAGES

The following questions will help you integrate the readings by Western authors with the material presented in the slide show.

1. What observations did Europeans make about Japanese people and their customs? What similarities and differences with their own peoples and cultures most impressed them?

2. According to Europeans, what did the Japanese value in life? By implication, what did Europeans value?

3. What did the Europeans and Americans admire about Japanese? What did Japanese of the 16th-19th centuries admire about Westerners?

4. Among those European authors who directly compared Japan to their own way of life, how did Japan compare to Europe in the period from the 16th-19th centuries? How did the American (Perry) compare Japan to America in the mid-19th-century?

5. Did all authors see Japan the same way? If not, why might each person's perceptions differ? (Keep in mind the previous discussion concerning how a person's background—occupation, rank/social position, race, ethnic group, etc.—might influence their observations of another culture.)

6. Drawing from both the slide show and the readings, what were some of the common perceptions that Japanese and Westerners held of each other in the 16th-19th centuries?

Your Opinion

7. Why do you think Japanese and Westerners were fascinated by the similarities and differences between the other culture and their own?

8. Earlier, you and your classmates defined several important terms, such as **perception**, **stereotype**, **barbarian**, **civilized**, etc. Where were these words used in the slide show script and the readings? Who used them in relation to whom? Have your definitions of these terms changed?

9. When does a perception become a stereotyped image of a race or ethnic group? Are stereotypes necessarily negative? For example, was it doing harm to all Europeans to be stereotyped as tall? Red-haired? Blue-eyed? Hairy? Barbarians without manners?

10. Earlier you also defined the word **ethnocentrism**. Refer back to your previous definition, or consult a dictionary to refresh your memory of the meaning of ethnocentrism. Do you think both Japan and the West have been ethnocentric in their dealings with each other? How can ethnocentrism be overcome?

My Perceptions of Japanese People*

Complete the following survey of your perceptions:

1. When I think of Japanese people, I think of _____
   _____
2. If I went to Japan I would expect to see _____
   _____
3. Three adjectives to describe Japanese are: (1) _____
   (2) _____ (3) _____
4. The greatest *similarity* between Americans and Japanese is
   _____
   _____
5. The greatest *difference* between Americans and Japanese is _____
   _____

Source of My Perceptions

Rate the following information sources as **strong**, **moderate** or **weak** influences on your perceptions of Japanese people. For example, if you feel that what you learn in school is a **strong** influence of your perceptions, write "strong" next to "school" below.

Books	_____	Magazines	_____	Movies	_____
Home	_____	Television	_____	Radio	_____
School	_____	Newspapers	_____	Friends	_____

Other (be specific) _____

How Accurate Are My Perceptions?

Now rate how strongly you feel that your perceptions of Japanese people are correct by circling one of the points below. For example, if you are sure your perceptions are accurate, circle "completely sure."

X———————X———————X———————X

completely sure moderately sure not so sure completely *un*sure

To Think About

How could you become more sure of your perceptions? How (on the basis of what information or experience) might your answers to the survey be changed?

*Adapted from Rochard H. Minear, ed., Through Japanese Eyes Volume 1 (New York: Praeger Publishers, 1974).

EAST AND WEST IN THE 20TH CENTURY

In this unit we have examined mutual images that Japanese and Americans have held of each other from the mid-16th century to the present. As a follow-up to our inquiry into perceptions, let us examine a modern day author's view regarding interaction between East and West.

> We live in a fantastic century. . . . We hear on all sides that East and West are meeting, but it is an understatement. They are being flung at one another with the force of atoms, the speed of jets, the restlessness of minds impatient to learn of ways that differ from their own. From the perspective of history this may prove to be the most important fact about the twentieth century. When historians look back upon our years they may remember them . . . as the time in which all peoples of the world first had to take one another seriously.
>
> From Volunteers in Asia, *Transcultural Study Guide,* Youth for Understanding Edition (Stanford, California, April, 1978).

Before writing your essay, examine the quotation carefully. Either answer individually the following questions concerning the author's meaning, or discuss the answers with your classmates, according to your teacher's instructions.

What are your reactions to the statement? _____

_____

Do you agree with the author? _____

_____

What 20th century forces are bringing the world closer together? _____

_____

What forces currently operate to keep countries apart? _____

_____

Are any of these forces (either those which bring the world together or those which keep nations apart) unique to the 20th century? If so, which ones? Which of these forces are similar to forces which operated during the historical period in our case study (mid-16th to mid-19th centuries)?

_____

_____

Now let's look at how the U.S. and Japan specifically interact in the present age.

What uniquely 20th century forces bring Japan and the U.S. closer together? _____

Are there any particular forces in the 20th century which keep Japan and the U.S. apart? _____

List the ways in which the U.S. is linked to or influenced by Japan:

1. _____ 4. _____
2. _____ 5. _____
3. _____ 6. _____

How does Japan touch ***your*** life on a daily basis? Begin by conducting a survey of products in your home (garage included!) which are from Japan. How many products are from Japan? What products are they? What contribution do these products make to your lifestyle? Could you (a) get by without them; or (b) substitute other products?

# of products from Japan _____ List of products: _____

Contribution to lifestyle: _____

Substitute: Yes_____ No _____ Get by without them: Yes _____ No _____

The nature of U.S. - Japan trade: Did you know that Japan is the second largest customer of U.S. goods? (Only Canada buys more U.S. goods than Japan.) On the other hand, we are Japan's biggest customer. Conduct some library research on U.S. - Japan trade.

What are the top 5 products we ***buy from*** Japan?

1. _____ 4. _____
2. _____ 5. _____
3. _____

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What do we *sell to* Japan? _____

_____

What is the volume of trade between the U.S. and Japan? _____

_____

Given all of the information which you have discussed and collected, you are now ready to write an **essay** on what would happen to the U.S. if suddenly all of our ties with Japan were severed. Make sure that your essay is complete, including all of the following:

I. The Nature of the **World** Interaction with the 20th Century
   - A Forces operating to bring countries together
   - B. Forces keeping countries apart
   - C. Comments on Huston Smith's view
   - D. Your view of the situation

II. The Nature of **U.S. - Japan** Interaction in the 20th Century
   - A. Forces bringing the two countries together
   - B. Forces keeping the U.S. and Japan apart
   - C. Ways in which the U.S. and Japan are linked
     1. Trade
        - a. information on trade in general
        - b. results of class survey
     2. _____
     3. _____

III. If the U.S. and Japan Broke Their Ties . . .
   - A. _____
   - B. _____
   - C. _____
   - D. _____

IV. Conclusion

THE FIRST MISSIONARIES IN JAPAN

As we learned from the slide show, Saint Francis Xavier was the first missionary to Japan in 1549. He was followed by many other European Jesuits who converted as many as 300,000 Japanese to Christianity from the mid-1500s to the 1600s.

At the time of the first missionaries, the central Japanese authority warmly welcomed them. Later leaders, however, drove the priests out of Japan. The following translation of a Japanese document gives you an idea why the Japanese leaders wanted the priests out of their country.

"Expulsion of Missionaries, 1587"

1. Japan is the country of gods, but has been receiving false teachings from Christian countries. This cannot be tolerated any further.
2. They [missionaries] approach people in provinces and districts to make them their followers, and let them destroy shrines and temples. This is an unheard of outrage. When a vassal receives a province, a district, a village, or another form of fief, he must consider it as a property entrusted to him on a temporary basis. He must follow the laws of this country and abide by their intent. However, some vassals illegally commend part of their fiefs to the church. This is a culpable offense.
3. The padres, by their special knowledge [in the sciences and medicine], feel that they can at will entice people to become their believers. In so doing they commit the illegal act of destroying the teachings of Buddha prevailing in Japan. These padres cannot be permitted to remain in Japan. They must prepare to leave the country within twenty days of the issuance of this notice. However, the vassals must not make unreasonable demands of the padres, which shall be treated as a culpable offense.
4. The black [Portuguese and Spanish] ships come to Japan to engage in trade. Thus the matter is a separate one. They can continue to engage in trade.
5. Hereafter, anyone who does not hinder the teachings of Buddha whether he be a merchant or not, may come and go freely from Christian countries to Japan. This is our wish, and so ordered.

Fifteenth year of Tensho (1587), sixth month, 19th day.

From John David Lu, *Sources of Japanese History, Volume 1* (New York: McGraw-Hill, Inc., 1974), p. 192. Reprinted with permission.

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INTRODUCTION TO THE WORKS OF SHUSAKU ENDO

Some priests did leave Japan as ordered. Others secretly remained in Japan, or left the country and came back. Those Christians (both Japanese converts and foreign priests) who refused to denounce their faith by stepping on pictures or plaques of Christ, the Virgin Mary, or the cross, were tortured and even killed. The Japanese author, Shusaku Endo, has written both a novel and a play depicting the situation. Although both the novel *Silence* and the play *The Golden Country* are fictional, the historical events and Father Ferreira, a Portuguese priest, are real.

Below is the list of characters involved in the story and a brief description of the setting:

Characters

Norosaku	Village farmer; Christian
Ferreira	Portuguese priest
Yuki	Daughter of village landowner; Christian
Hirata	Official of Bureau of Investigation of Christians
Tomonaga	Village landowner
Inoue	Former Christian; now in charge of the Bureau of Investigation of Christians

Setting

Time:	1633
Place:	Bureau of Investigation of Christians, Nagasaki (where Christians had to appear to answer charges)

Questions

Before you begin the written assignment concerning your reading, consider the following questions:

1. Why did Hirata think European "barbarians" had come to his homeland?
2. Why did Inoue give up Christianity?
3. What did Inoue mean when he called Japan a "mudswamp?" (Catholic priests to Japan disagreed with Inoue; they found Japan to be fertile soil for their missionary activities.)

Your Opinion

4. Based on what you have read of the situation, do you feel that European priests should have been allowed to stay in Japan? Why or why not?

5. From what you have learned, does the manner in which Japan has adopted Western technology since the late 1500s resemble the way in which Christianity was absorbed in *Silence* or *The Golden Country*? Would you apply Inoue's term "mudswamp" to modernizing Japan?

6. Is there something "special" or different about **religion** that would make it harder to export abroad than technology?

7. Can you think of a similar case in American history in which something imported from abroad did ***not*** take root?

8. "East is East and West is West, but never the 'twain shall meet'" (R. Kipling). On the basis of what you already know about early contact between Japan and the West, and on the basis of the play or novel, do you agree or disagree with Kipling's view?

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LOUIS HARRIS OPINION POLL

PLEASE CHECK:

Agree	Disagree	
_____	_____	The Japanese may not agree with us on everything, but we need their friendship in order to maintain peace and stability in the Pacific.
_____	_____	The Japanese have become a really democratic nation since World War II. It is now a peace-loving country and stands on common ground with the U.S.
_____	_____	The Japanese fell under the control of the military before World War II. The same thing could happen in this country some day.
_____	_____	Orientals, including the Japanese, are sly and devious—we should never trust them or rely on them as allies.
_____	_____	Japan, with its present rate of economic growth, will surpass the U.S. in average family income within the next 30 years and will become a superpower.

Rank order the three phrases or adjectives which best describe the Japanese. (Put a 1 before the phrase or adjective which best describes the Japanese, a two before the next best, etc.)

_____	serious and diligent	_____	intelligent
_____	skilled craftsmen	_____	sneaky
_____	polite and reserved	_____	energetic
_____	highly competitive		

(LOUIS HARRIS POLL, 1971)

55

How We Present Ourselves to the World

You are going on a field trip to a local tourist attraction. You may have been there many times before, but this time try to put yourself in the place of a first-time foreign visitor.

What do you see? Is it what you expected from the brochure you read? What kinds of souvenirs are there? What would you want to buy? Does it seem expensive? What kind of pictures would you want to take? Are they the same things pictured in the brochure?

What To Take

- Notepad and pens
- Map of the area
- Camera (optional) and plenty of film

What To Do

There are lots of things to do on the field trip—plan ahead so that you can use your time most effectively!

1. Take a look at the shop(s) selling souvenirs.
   - What products are being displayed for tourists? Are any of the products aimed at tourists of a particular nationality?
   - What language(s) besides English, if any, are products advertised in?
   - What is the relative price of various items? Does the item cost more than it is worth? What would it cost in a store where tourists rarely shop? (You will need to jot down prices, then check other stores later.)
   - Does the shop offer service in any language(s) besides English? Do they accept international currency?
2. If possible, talk to someone working in the shop.
   - What items are most popular in general? Among non-American customers?
   - Are most items sold only in the vicinity, or all over America?
   - Are most items made in this country? If not, where are they made?
   - Does the shop get many international customers? If so, from which countries do they come?

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3. If you have a camera, take the following pictures. If not, think about how the photos might look.

   - Try to take photos of the scenes pictured in the brochure (**ONLY** if it is allowed—often interior shots are not).
   - Take pictures of anything you think should have been included in the brochure, but wasn't.
   - Take pictures of anything you think might seem unusual to a foreign visitor.

4. If you see any foreign tourists, introduce yourself and ask if you might ask them some questions.

   - How did they find out about this place?
   - Did it turn out to be what they expected?
   - What souvenirs did they buy? Why did they choose those items?
   - Have the tourists been to America before? If so, did things seem different the second time they came?

REMEMBER: *You* help create America's image!!

APPENDIX

SEEING WESTERNERS THROUGH JAPANESE EYES
PART I

Slide 1 **Map of the World**

In this map of the world today, Japan is shown in red.

Question: Where do you think this map was made?

(**Answer:** in Japan, the clue being that Japan is in the center.)

Slide 2 **Old Japanese Map of the World**

This is how a Japanese map-maker of the 17th century saw the world.

Question: Do you see where Japan is?

(**Answer:** near the center, in the left portion of top right quadrant.)

Slide 3 **16th Century Boat and Crew**

While it is now possible to be in Portugal or the U.S. one day and in Japan the next, in the 16th century when this Portuguese ship set sail, travel time one way between Europe and Japan was two or more years—if the ship made it at all!

Slide 4 **Portuguese Merchant and Crew**

Merchants and traders who were brave (or foolish!) enough to try the trip, such as the Portuguese pictured here, were called the "Southern Barbarians" by the Japanese because they came into Japan from the south and were considered uncivilized by the Japanese who named them. The Japanese considered them uncivilized because of such customs as not bathing often, wearing shoes inside the home, and eating meat.

Slide 5 **Close-up of Barbarian's Face**

The Japanese didn't know what to think of those exotic, frightening men who were twice as tall as themselves (according to the artists), were hairy, and smelled badly—no wonder, since they had been aboard ship for two years! These traits all contributed to the Japanese perception of the Westerners as barbarians.

Question: What facial features attracted the artist's attention?

(**Answer:** long, pointed nose and chin, beard, heavy eyebrows, eyes slanted down.)

Slide 6 **Red-haired Westerner and Servant**

This is another picture by a Japanese artist showing the stereotype of Westerners as red-haired, bearded creatures, usually with dark-skinned servants from Africa or Southeast Asia.

(Note that in these early paintings dark-skinned people are nearly always pictured as servants who actually did accompany the Europeans.)

Slide 7 **Portrait of Francis Xavier**

Although the first Westerners were Portuguese sailors and traders, Catholic priests were soon to follow. This is a portrait of Saint Francis

Xavier, the first missionary to Japan. It is believed to be a copy of a European original by a Japanese painter.

Francis Xavier opened the door to Japan's Christian Century of the mid-1500s to 1600s, when thousands of Japanese converted to Christianity.

Many Japanese were interested in the exotic, mystical parts of Catholicism—for example, the cross-shaped sword in his bleeding heart. This must have seemed as foreign and exotic to Japanese in the 1600s as Buddha sitting on a lotus petal would be to many Westerners even today.

Slide 8 **Plaque Denouncing Christianity (*Fumie*)***

When Japanese government leaders of the time began to get worried that European soldiers would follow the Catholic missionaries, Christianity was outlawed and all Westerners and Japanese suspected of being Christian were forced to step on plaques such as this one, or pictures of Christ and the Virgin Mary to show that they were giving up Christianity and were coming back to Buddhism and things Japanese.

Slide 9 **Island of Dejima (*Woodblock*)***

The anti-Christian, anti-foreign movement resulted in a policy of national isolation in 1635, which closed Japan to the world except for trade with a few European and Chinese merchants. The Dutch had to stay on the fan-shaped island called Deshima (day-she-ma) or Dejima (day-gee-ma) seen at the bottom of the picture, except for trips to Edo (Tokyo) to pay their respects to government officials. For the next 200 years, this tiny island in Nagasaki Bay was Japan's window to Europe and vice versa.

Slide 10 **Dutch Home on Dejima**

The Japanese artist who painted this Dutch home on the island seemed to be saying that foreigners didn't know Japanese customs—the barbarians wore shoes in the house—and bright red ones at that!

Question: What other details of Western life was the artist interested in?

(**Answer:** musical instruments, use of servants, clothing, etc.)

Notice the two Japanese men staring into the house at the bottom of the picture.

Question: What might the artist be telling us about how foreigners were viewed by the Japanese?

(**Answer:** Perhaps the artist was telling us that the foreigners were really a curious sight and a source of great fascination on the part of the few locals who actually had contact with the Western merchants.

Slide 11 **Dutch at Dinner Table**

Question: What else did the Japanese artist seem to find interesting about Dutch customs?

(**Answer:** animals in the house, especially near food; the food itself—the half-cow, half-pig's head on the platter, the style of dining, etc.)

Note the same facial features we have seen so far—long, pointed nose and chin, rather slanted eyes, faces without emotion that all look alike.

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* see list of Relevant Terms and Definitions, page @

Slide 12 **Western Surgery Techniques (*Woodblock*)**

Japanese scholars who were interested in Western learning (called "Dutch learning" at the time) came to the tiny island. Some came to learn Western medicine and surgery techniques—no wonder foreigners were called barbarians! Western surgery was very primitive until as late as the 20th Century.

Slide 13 **Blomhoff Family**

Since families were not allowed to come with the merchants during the period of Japan's isolation, those few women and children who secretly came to Dejima were viewed with great curiosity and fascination. One Japanese man, writing in the early 1800s described Western women this way: (next slide)

Slide 14 **Portrait of Western Women**

"Western women have very long noses and white complexions. Though extremely beautiful, they neither talk nor smile. They move people by inner emotions, which they are careful never to reveal outwardly. For this reason artists can draw only their countenances, but are unable to reach their inner feelings." (Churyo Manroku, 1826)

Note that the same kind of statement is often made about Asians, particularly women, today.

Slide 15 **One of Perry's Black Ships**

After the first few centuries of little contact between East and West came the 19th century—the beginning of the modern era of wider, deeper relations between Japan and the West. In 1853, several steamships which the Japanese called "black ships" like this one appeared in a Japanese harbor.

Question: What do you think a local Japanese fisherman who had never seen a steamship was thinking as he saw the ships come into sight?

(Note that the boats had both sails and steam power, the latter being new technology for the Japanese.)

END OF PART I

Reading: "Commodore Perry in Japan"

SEEING WESTERNERS THROUGH JAPANESE EYES
PART II

Slide 16 **Photo of Commodore Perry**
This is an actual photo of Perry, the first American to officially come to Japan . . .

Slide 17 **American Portrait of Perry**
. . . and this is how Perry was painted by an American painter. Now compare Perry's photo and portrait to . . .

Slide 18 **Woodblock Print of Perry**
This is the way one Japanese artist portrayed him in a woodblock print. Note that Perry's entire eye area is blue (not just the iris), which many Japanese thought was the color or all Westerners' eyes.
Note also the different styles of painting in Japan and the U.S. that we see in the two slides. Both artists faithfully painted what they saw according to their own artistic traditions, with completely different results.

Slide 19 **Black Ship Scroll Painting of Perry**
Even more different is this portrait done by an unknown Japanese painter of the time. The artist describes Perry's face this way: "True portrait of Perry, Envoy of the Republic of North America . . . His face is sallow, eyes slanted, nose prominent. His lips are as though rouged." Although Perry had no beard of mustache, the artist couldn't imagine a hairy Barbarian without one!
(*Note: You may want to refer back to slide 16 to further reinforce the contrast between this painting and the photo of Perry.)

Slide 20 **German Sailors to Japan**
After Perry, people from European countries also came to Japan: sailors, wanting to trade, not to conquer.

Slide 21 **European Merchants and Businessmen**
Merchants, businessmen and advisors came to deal with a new Japanese government which was anxious to modernize. By quickly becoming modern, Japanese leaders hoped to avoid being colonized by the West, as happened to their neighbor, China.

Slide 22 **Western Tourist (*Woodblock*)**
Westerners came as tourists as well.

Slide 23 **Sumo Wrestler and Westerner (*Woodblock*)**
As in the past, contact between Japan and the West wasn't always pleasant, but it was always exciting—here we see a Sumo wrestler

bouncing a foreigner who might have done the wrong thing, such as climbing into the ring with the Sumo.

Slide 24 **Sumo and Soldiers (*Woodblock*)**

Encounters were also full of "us vs. them" comparisons, such as who has the bigger biceps, or the bigger belly!

Slide 25 **"Honeymoon Phase" of U.S. - Japanese Relations (*Woodblock*)**

For our two countries, the period after Perry came marked the so-called "Honeymoon Phase" of U.S. - Japan relations. In this period Japan admired and tried to emulate American ideals of progress, freedom, and democracy which they felt had made America strong.

Slide 26 **Steam Train (*Woodblock*)**

Once Japan's window to the world was flung open. little could stop the rush of Western influence in art, clothing, science, and technology, represented here by the first steam-driven train, a gift from the United States. Such gifts made the Japanese realize they had much to learn from Western technology.

Slide 27 **Iwakura Mission to the U.S. (1872)**

The period after Perry's visit was also the beginning of Japanese travel abroad to study Western technology and business practices, and to firm up treaties. Japanese government officials made up one of the first delegations to the U.S. Here's how one man on the trip described his impressions of Americans (translated from his diary). Listen for evidence of his ethnocentric attitude.

> July 3, 1872—(Weather) Clear
> The people of the United States treat foreigners with great hospitality, welcoming them as they would a member of the family. . . When the time came for us to sail, people came down to the harbor to bid us farewell. This big sendoff caused us to recall, with some embarrassment, the traditional Asian opinion of Westerners as Barbarians.

(*Note: Refer to bibliography, especially the book entitled *As We Saw Them*, for more information on Japanese impressions of the U.S.)

Slide 28 **Japanese-American Cultural Exchange**

A period of great cultural exchange between Japan and the West began in the 19th century and is still continuing today. Note the women on the right comparing musical instruments: the violin is being compared to the three-stringed **samisen** (sha-me-sen). People in both countries were fascinated by each other's culture.

Slide 29 **American Couple in Japan (late 19th Century, *Woodblock*)**

Japanese and Americans were also interested in and puzzled by each other's customs, as we see in this woodblock print of Japanese watching an American couple as they strolled down the street. These bystanders may have been thinking how differently people behaved, and how strange to see these Americans walking and talking together. This must

have shocked the Japanese who at the time did not walk side by side as a couple.

Slide 30 **European Sailor Painting Japanese Landscape** (Japanese painting of this scene)

How much have people in the U.S. and Japan really learned about each other in the 125 years since Perry? How much have our images about each other changed? Have we come any closer to painting more realistic portraits of each other as nations or as individuals than this Japanese portrait of a Western sailor painting a Japanese landscape?

END OF SLIDE SHOW SCRIPT

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